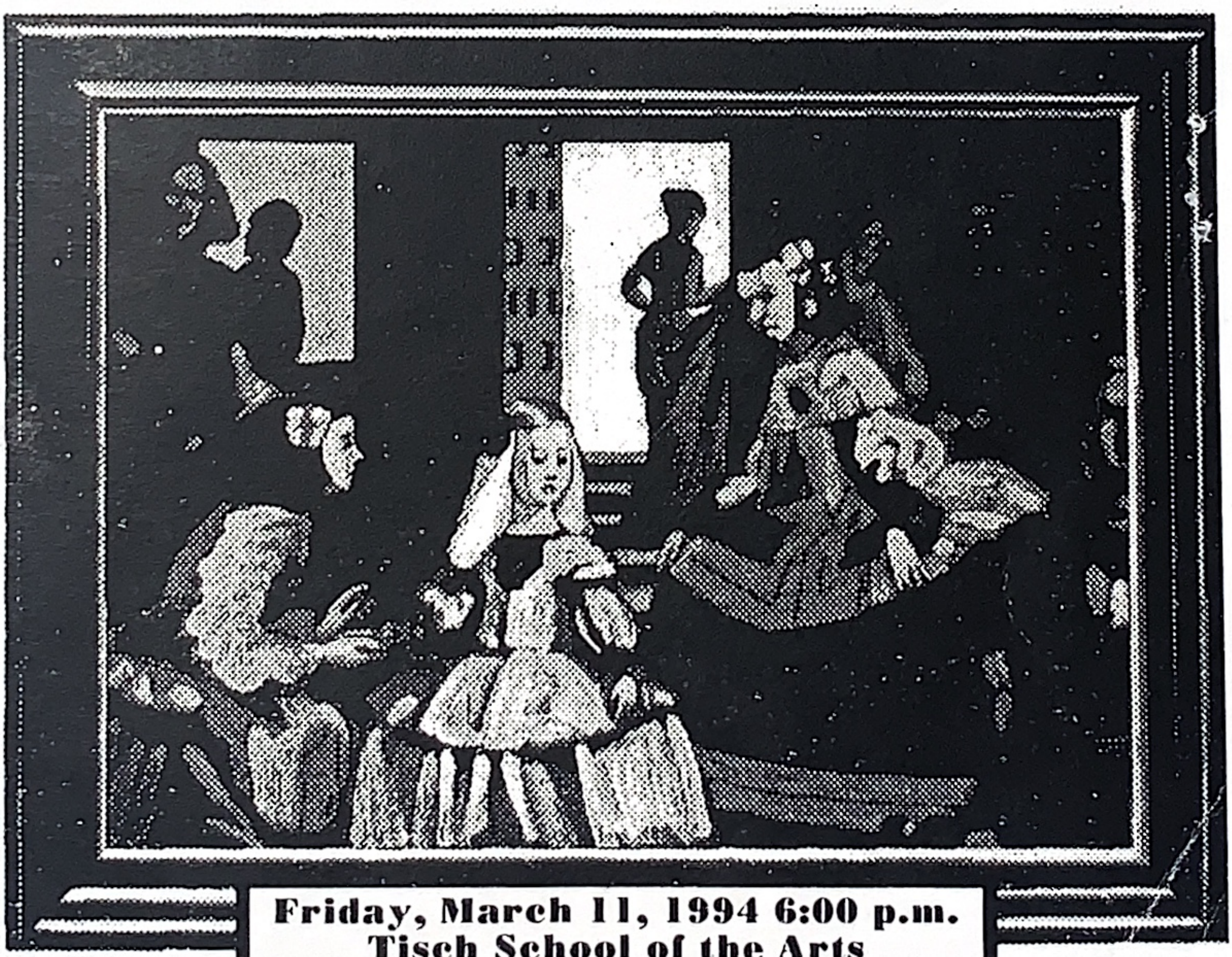
ASIFA EAST

ANYMATOR

A NEWSLETTER OF THE ANIMATED ARTS

CLASSICS OF EUROPEAN ANIMATION



Le Sujet Du Tableau 1989 Georges Schwizgebe

Friday, March 11, 1994 6:00 p.m.
Tisch School of the Arts
721 Broadway Room 1106

MARCH 1994

Lou Bunin

Lou Bunin died on February 17th at age 89. Painter, sculptor, puppeteer and filmmaker, he performed on the stage, accompanied by his brother Morey, produced stop motion films for the 1939 New York World's Fair, created characters for MGM and NBC and animated scores of commercials for television. Born near Kiev, his given name was Ariel Lev but it became Lou at the suggestion of an American immigration officer when, at the age of three, he and his family arrived at Ellis Island enroute to Chicago. At 19 he attended the Chicago Art Institute following this with additional studies in Paris. Returning to the windy city he got involved with an expressionistic puppet theater, an event that set the course of his life.

Bunin's strengths as a sculptor were matched by a talent for caricature and animation, all of which were combined in his skillful handling of a lavish opening for the 1946 MGM musical Ziegfield Follies. The recognition he received for this and other filmed efforts brought him to his most ambitious undertaking, a feature length puppet and live Alice in Wonderland. Produced in London and Paris it brought him nose to nose with Walt Disney whose studio was readying their own version of the Lewis Carroll classic. Since Disney had shelved his production, Bunin and his British sponsor, J. Arthur Rank, went full throttle on theirs. The return to work on Disney's film didn't discourage Bunin. Suit was brought against him, but the court decided in Bunin's favor as Alice in Wonderland is a story in the public domain. The film, shot in three component Technicolor, failed to be printed at the Technicolor lab and suffers to this day for the loss of its original hues. Bunin was known to sum up his dealings with certain movie executives by stating that, "you could put all of their integrity in the navel of a flea and still have room left over for a circus." Lou Bunin had golden hands and an equally brilliant mind and they glow on in the works he created.

ASIFA-EAST
The International Animated Film Society
c/o Linda Simensky
470 West 24th Street, #15A
New York, N.Y. 10011
A PROGRAM OF
THE NEW YORK
FOUNDATION FOR THE ARTS

ASIFA EAST
The International Animated Film Society (New York Chapter)

A program of the New York Foundation for the Arts

President
Linda Simensky
(212) 258-7727 (After 5PM)

International V.P.
David Ehrlich

Treasurer
Tissa David

Membership Secretary
Margaret Frey

Mailing List
Diane Bellini

Newsletter Editor
John R. Dilworth

Assistant Editor
Margaret Frey

Newsletter Design
Vanguard Media Corp.
(212) 242-5317

Executive Board
Dick Rauh, Bill Lorenzo, Howard Beckerman, Iris Beckerman, Ray Kosarin, Shamus Culhane, Ronan Divon, Steve Dovas, John Gati, Candy Kugel, Dean Lennert, Linda Simensky, Michael Sporn, Tom Warburton

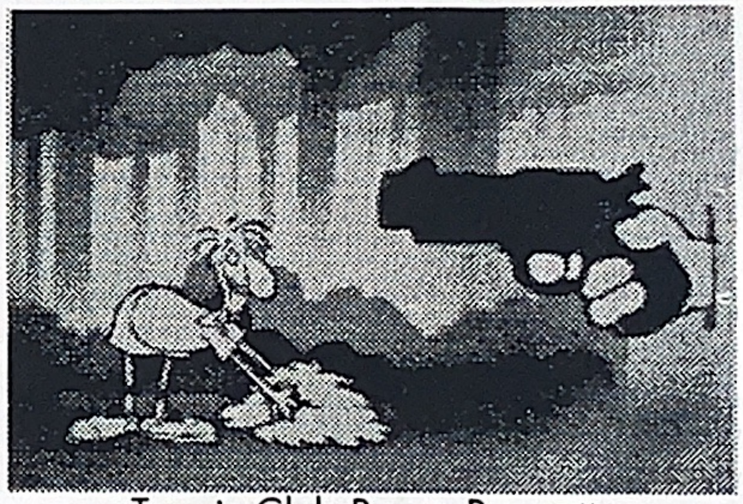
Send newsletter contributions to
John R. Dilworth 262 Elizabeth St. Apt. 6
NY, NY 10012

For International Members
David Ehrlich, ASIFA Intl. Board,
RR 1 Box 50, Randolph, VT 05060

ASIFA PROGRAM • MARCH 11, 1994

CLASSICS OF EUROPEAN ANIMATION

From the sophisticated, biting humor of Bruno Bozzetto and Guido Manuli to the visual poetry of Lejf Marcussen and Georges Schwizgebel and the dark psychological undertones of Piotr Dumala, this show takes us on a tour of some of the most innovative animation artists working in Europe today. These films have won prizes at film festivals throughout the world, and for GREEK TRAGEDY, Nicole van Goethem won one of the few Oscars ever awarded to a woman animator.



Tennis Club Bruno Bozzetto

OPERA by Bruno Bozzetto and Guido Manuli (Italy)	**1972:11min**
TENNIS CLUB by Bruno Bozzetto	**1982:10min**
FANTABIBLICAL by Guido Manuli	**1978:11min**
THE GREEK TRAGEDY by Nicole van Goethem (Belgium)	**1985: 6min**
THE PUBLIC VOICE by Lejf Marcussen (Denmark)	**1988:11min**
RAVISHING OF FRANK N.STEIN by Georges Schwizgebel	**1981:10min**
SUBJECT OF THE PICTURE by Georges Schwizgebel (Switzerland)	**1989: 6min**
FREEDOM OF THE LEG by Piotr Dumala (Poland)	**1987:10min**
KAFKA by Piotr Dumala	**1992:18min**

Total length: 93m
inIntroduced by David Ehrlich

THE BYTE STUFF

a continuing look into a tool of the trade.

By Brian Cirulnick

INTRO TO MACROMIND DIRECTOR - part 3

What is "MULTIMEDIA" anyhow?

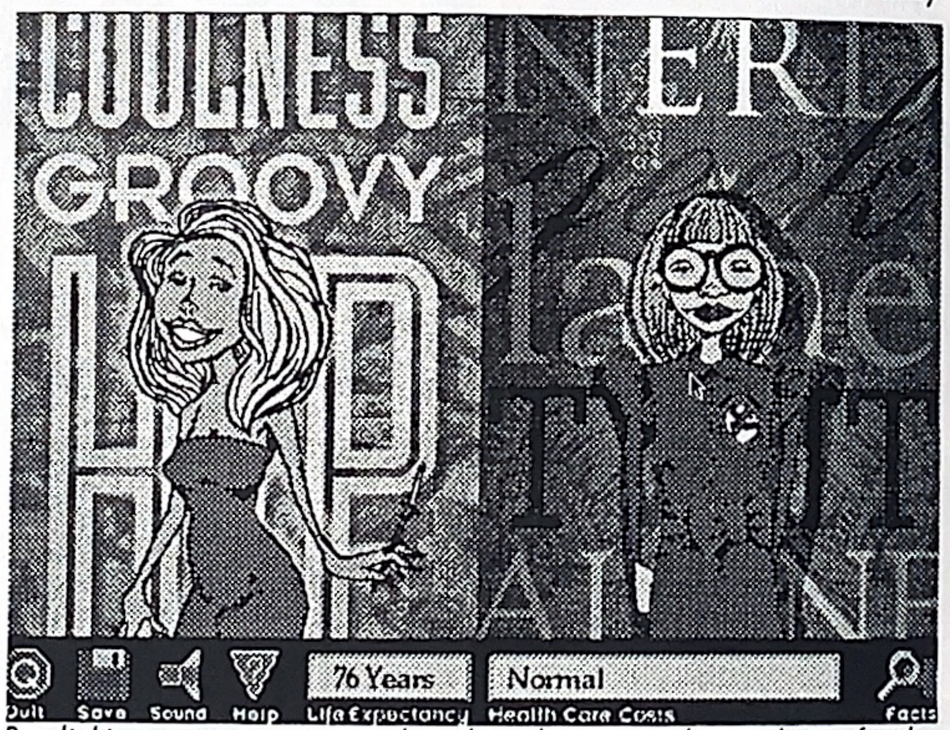
"IMAGINE taking out a book from thousands of miles away. IMAGINE sending a fax from the beach."

- quotes from an AT&T commercial

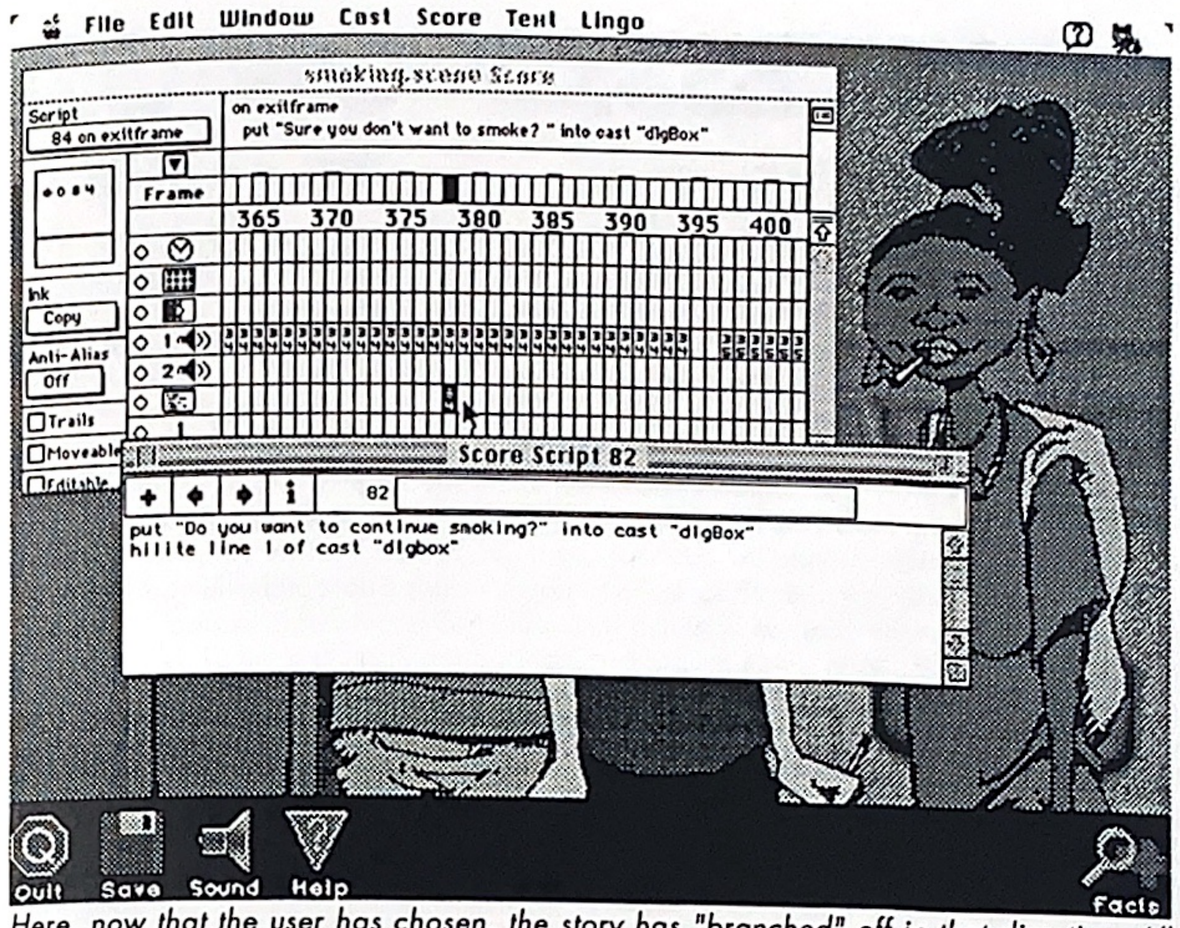
UNLESS you've been hiding under a rock in outer Mongolia for the past two years, you've probably heard or read about the "*new media*" of the "*information superhighway*", and how "*interactive*" is going to change television as we know it. Perhaps you've heard about 500 cable channels and all the other hype that's currently circulating thanks to our "info-hip" administration.

So, what the heck is Multimedia, and what good is it really going to do me? Anybody remember the term "Broadcast Quality"? Thanks to shows in the popular media that glorify "home videos", broadcast quality now seems to be anything that can be broadcast. Multimedia is similar in that it refers to ANY combination of elements (text, video, slides, music, etc.) that were previously considered seperate media. If you've ever done an animation to a musical or dialoge score, you've done "multimedia" since you used audio *and* visual elements. So the term is very broad and can mean different things to different people. Lately, the term is more closely associated with combining these elements to play on a computer.

Macromedia Director is a "multimedia" program. It is also capable of being an "interactive multimedia" program. This means that you may create screens in which the user of the computer can make choices for the animated characters, or "point and click" into other areas of the screen to see what happens. Of course to make these situations, all possible variants of the sitations available to the user will have to be animated first. Then you "script" the situation so that the user may



By clicking on one picture or the other, the user makes a choice for the character that they play in this health based game.



Here, now that the user has chosen, the story has "branched" off in that direction. All available choices must be accounted for and animated. The score shows the frame that a "script" is affecting. This will lead to other choices that effect the outcome of the game. Letting the user make choices lets this animation be "interactive".

choose. This is very similar to programming, yet much easier, as Director takes the drudgery out of the programming and allows the creative person to create a self-running application that will entertain or educate, or both. That Director is capable of creating "interactive multimedia" out of a simple script with many animated sequences makes Director not just an animation program but a type of program known as "***authorware***".

I hope you are beginning to understand why Director is so popular. It is many things to many people - some use it strictly as an animation program, others use it as a slideshow system, while others, who probe deeper into it's many capabilities, have created programs of their own that are really new forms of communication, as different from film or video as television is different from radio.

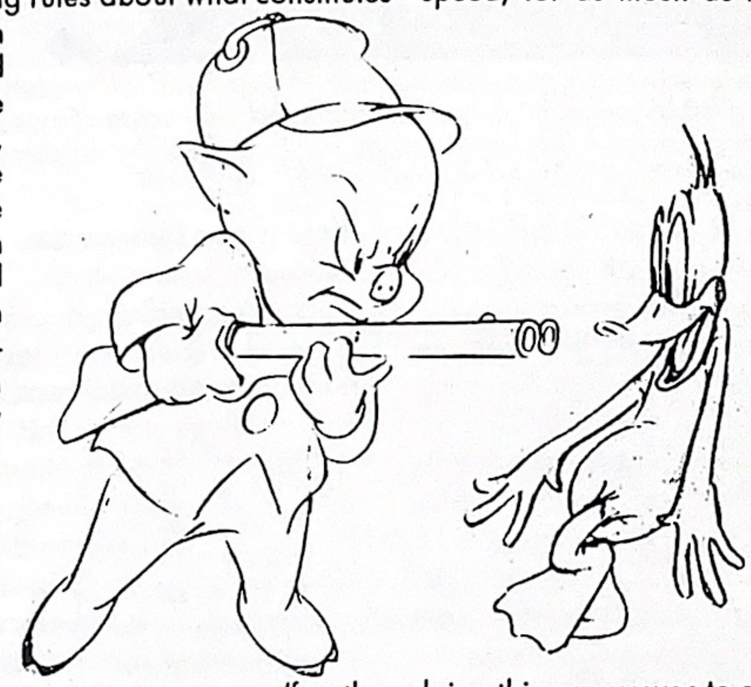
This new medium has inspired and excited many, yet very few have a full understanding of the medium, or what the limitations are at this time. Still in it's infancy, the medium is not as capable of smooth motion as video, nor is it cheaper. Due to the "branching" of storylines to account for player choices, much more material would have to be created than if this were a film with a linear progression, where the passive viewer is simply lead from begining to end.

Though you may hear about the "great new revolution" in communications through the use of interactive media, don't be fooled - it is still a long way off from matching the glitz presented in the commercials you may have seen from AT&T.

AN ESSAY ON CARTOON WEAPONRY

by JAMES G. PETROPOULOS

In this essay, I have taken the liberty of presenting you the reader with junk food for thought. Of all the pianos and anvils dropped, of all the red-hot tongs and pins poked into cartoon buttocks, of all the animated ammunition expended throughout cartoon history, I ask now the question, "Which Cartoon Weapon is the most oft-used against an animated Adversary?" Other questions, such as "which cartoon weapon causes the most cartoon pain" or "What is the most inventive cartoon weapon" are strictly a matter of opinion; I feel, however, that the question of which is the most popular cartoon weapon can be answered with roughly the same accuracy as any survey or political poll. What I did was take a cross section of animated cartoons from my vast collection, drew up a few qualifying rules about what constitutes a cartoon weapon, and viewed the cartoons, making note of what type of weapon was used and how often in each particular film. From there, I simply tallied up the figures.



Briefly, I will explain the ground rules for this survey. My definition of a cartoon weapon (for the purposes of this article, at least) is as follows: Any implement used conscientiously and deliberately to harm and/or confuse another character or to defend a character against the attack of another. By that definition, the "implement" used has to in some way pose a threat of damage to a character's person, whether the attack succeeds or not. Thus, if (for example) Elmer Fudd pulls a rifle on Bugs Bunny and Bugs then kisses Elmer Fudd, causing him to drop his gun, both the gun and the kiss would count as weapons (Bugs Bunny's "kiss" tends to confuse his enemies, therefore it is a psychological weapon, but a weapon nonetheless.).

On the other hand, if Wile E. Coyote built a contraption (for example, an icemaker strapped to his back connected to a meat grinder to make snow to allow him to ski down a slope to catch the road runner) it would NOT count as a weapon because the contraption itself, ingenious as it may be, is but a means of conveyance and not the actual device intended to subdue the road runner. (of course, most contraptions he builds DO count!!) Consequently, the road runner's speed, for as much as it does harm to the coyote, is not a weapon, but merely a God-given advantage he enjoys over his adversary. Popeye's spinach itself does not count as a weapon, but his fists or anything else he might use on Bluto as a result of eating the spinach would. The other consideration I made before doing this survey was to avoid cartoons such as the Private SNAFU series or others involving "military" characters because such characters would tip the balance of weaponry in favor of guns, cannon, and the like.

Finally, I viewed the cartoons in a strictly random manner, which is to say that I did not look for any specific titles which I KNEW contained prodigious violence (although if such titles came up by chance, so much the better!!!). The whole idea was to be as objective as any poll or survey might be. To the best of my knowledge, this has never been done before; if anyone out there knows of a similar survey, PLEASE WRITE!!! (at the very least, I'd like to compare results!)

So much for the rules of the survey; now for a wee bit of observation. Cartoon weaponry is almost as old as animation itself. Quite possibly the first cartoon weapon ever wielded was a large boulder thrown by Gertie the Dinosaur at "Jumbo" the mastodon in the 1914 Winsor McKay classic. From there, the concept developed along the gag-oriented path of commercial animation throughout the 1920's. Cartoon weaponry, like its real world counterpart, needed the benefit of technology to realize its full lethal potential. That benefit came in the form of sound. The earliest sound effects were relatively weak, but by the late 1930's, recording techniques were perfected and the art of sound effect creation was in full bloom, giving cartoon weaponry the bang, blap, klunk and crunch it needed to drive its message home. The golden age of cartoon weaponry lasted from about 1938 to about 1960, after which "pacifists" in the form of self-righteous parental groups disarmed the cartoon stars forever...

And so we come to the fun part. Here are the statistics...

TOTAL NUMBER OF CARTOONS WATCHED: **87**
TOTAL CARTOONS CONTAINING SCENES INVOLVING A "WEAPON": **65**
DATES OF MATERIAL SURVEYED: **1914 TO 1953**
BREAKDOWN OF CARTOONS BY STUDIO:
SILENTS: **7**
DISNEY: **8**
W. LANTZ: **8**
MGM:**10**
WB:**10**
FLEISCHER:**10**
OTHER (VAN BUREN, UPA, ETC.):**12**
TOTAL:**65**

Based on these 65 cartoons, here are the stats for the most often used cartoon weapons!!! ARE YOU READY?

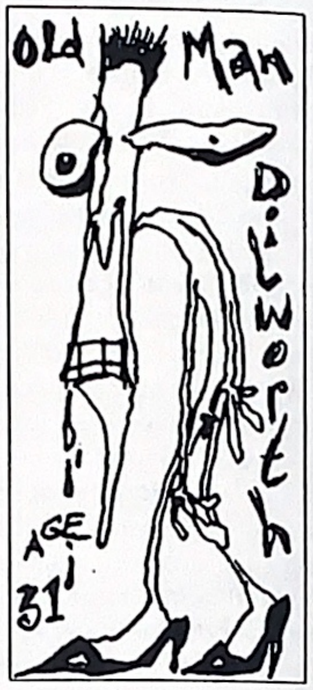
DYNAMITE was the most popular weapon used against a fellow character, occurring 19 times. The three runners-up are the HAMMER (16 times), good old-fashioned FISTS (13 times), and the ever-popular KNIFE (9 times). Fifth Place on goes as follows (with the number of times occurring in parentheses): RIFLE (8) BOOT (worn or thrown, 8) CLUB/BAT (7) PISTOLS (7) ANVIL, AXE/MEAT CLEAVER, CANNON, FOOD (except pies), PIES, "HOT FOOT" (you know, the lit match in your foot!) (5 times each) 8) HEAVY WEIGHT/BOWLING BALL, BOMB, BOULDER (4 times each) SLOBBERING KISS, VASE, PIN, TEETH (3 times each) BRANDING IRON, POWER DRILL, GARBAGE, GLASS BOTTLE, MOUSETRAP, BROOM, WHIP, POISON, FRYING PAN, SPEAR, SWORD, HAND GRENADE, SAW, ROCKET, PIANO, and BLACKJACK; (2 times each) LEAD PIPE, ELECTRICITY, CANE, PITCHFORK, FLY-SWATTER, SHOVEL, CHURCH BELL, IRON RAKE, LOG, LARGE BOOK, PLATE, LAMP, GASOLINE, HORSESHOES, STEAM ROLLER, EXPLODING CIGAR, FIRE HOSE, FIRE EXTINGUISHER, BOOMERANG, CATAPULT, SPITTOON, CHAMBER POT, WAFFLE IRON, and CHAMPAGNE CORK; (once each).

And there you have it!!! Of course, like all polls, it certainly isn't anywhere near 100% accurate, but dammit, its a START! A few parting comments, however; Disney characters used little or no cartoon weaponry, while MGM characters were the most lethally (if not ingeniously) armed. The most PAINFUL (as in "I'm glad it's him, not me") cartoons to watch are the MGM "Tom & Jerry" shorts (Tom's scream of pain is VERY unnerving) and the old Fleischer "Popeye" shorts (the high-speed, rhythmically muffled sound of Popeye's fists beating against Bluto's poor carcass are equally disconcerting).

All in all, whether fist or howitzer, frying pan or dynamite, cartoon weaponry has kept cartoon characters and their cartoon world safe for (or from, depending on how you want to look at it) democracy! Until next time, peace, enjoy, and for Pete sakes DON'T TRY THIS ON YOUR CAT!!!!

BLA BLA BLA

by John R. Dilworth



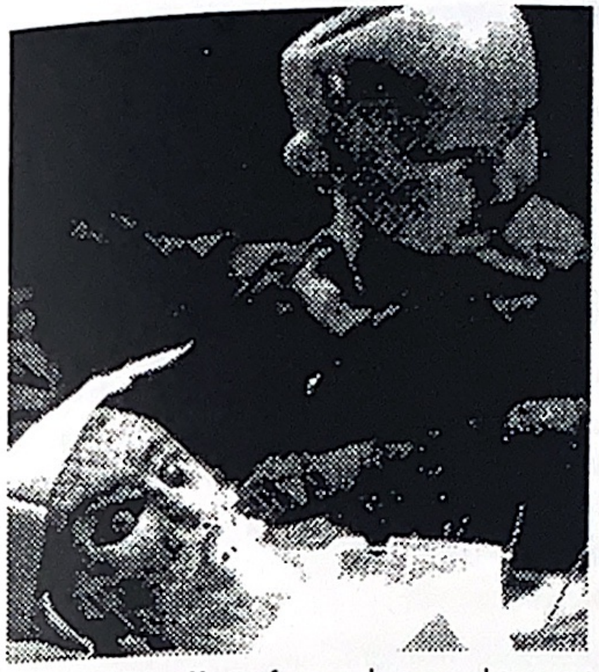
HIROSHIMA! HIROSHIMA! HIROSHIMA!...I want to go to Hiroshima! Remember the Hiroshima party at Annecy '93 when we got buzzed on sake, the hosts singing karaoke and the subsequent illegal fireworks show in the parking lot followed by the finger scolding by the French police? Imagine what delights await our little animated minds when we descend upon the island of the rising sun and humble ourselves to anime. Asifa East has all entry forms and mailing labels essential to help get you there. If you are submitting a film or video reach out and touch Linda Simensky after 5 PM (212) 258-7727 and sing her a short Japanese tune to receive your very own official Hiroshima'94 festival kit. Keep in mind that entry forms are due by March 21. and films or videos are due April 21. The Asifa East Anymator will provide 24 hour coverage of all festival events and no one will be spared scandal. Faith Hubley continues to shine with her ivory smile and multicultural animation as she will be the first female Honorary President of Hiroshima '94.

(Sing the following paragraph.) Memories...like the time we used to share. Times we had with one another. Times we used to read Sporn-OGraphics. What ever happened to that must read newsletter?

Whenever an ad for animation states..." This program is not suitable for young children..." I'm there. Beginning April 13 Film Forum 1 (212) 727-8110 will present Dave Borthwick's THE SECRET ADVENTURE OF TOM THUMB and Jan Svankmajer's FOOD. Part of the fun and experience of watching altered animation is to go altered.

THE SECRET ADVENTURES OF TOM THUMB

Asifa-East member and Cajun hip swinger, Janet "Chelsea" Scagnelli has been selected as a juror for the first annual James River Festival of the Moving Image. James River is a strong supporter of animation and the festival boasts cash prizes.



Deadline for entries is March 15 but you could contact this newsletter for entry form or dime (804)367-1064.

Is it true women love cartoons as much as men??? Well kick me in the shins I didn't know that. Here are some bits. According to Glamour Magazine Cartoon Network released a statistic that almost 20 percent of its estimated 4 million viewers are women over 18.

A random query of women respond that many cartoons actually have an adult level of humor. "Cartoons aren't as heavy as talk shows," says a 23-year old buff. "After a day working with a difficult boss, there's nothing like seeing a cartoon character get dynamited into bits," says a 32-year old professional. The response a psychologist gave was simple, cartoons, unlike reality, are pure escape.

(Please play a CD of Dead Can Dance as bkgd music for this next bit)

The Brothers Quay are on two laser discs from The Voyager Company.

If you don't have a laser disc player steal one, befriend someone who does own one or eat the Quay LD and watch the thing internally. And what about compact video disks replicating all over the place . Popular titles seem to be anime and two companies doing a lot of publicizing are Central Park Media and Animeigo who have dozens of titles out. Recently CPM released THE HEROIC LEGEND OF ARISLAN, PART 1 , a mind-bender of blood , theatre, honor and oh, those efx.

Independent movie producer, Philippe Rivier, has signed on to bring the world THE AIRTIGHT GARAGE as an animated feature. What is really happening is Jean Giraud -aka- Moebius- will finally crack the reality set and move a universe that comic book pages could barely contain a Moebius animated feature with team Akira Kurosawa. Enough said.

WHOOPS!

Last issue we printed the incorrect number for the HOW TO VIDEO SOURCE. The correct number is #212-486-8155

Resources

by Margaret Frey

NICKELODEON MAGAZINE is seeking proposals for its comics section on an on-going basis. They welcome animators who are interested in trying their hand at one-shot comic pages as well as episodic stories. The target audience is kids age 8-12. To be considered, submit samples (tearsheets, xeroxes and/or tapes are fine) to: Anne D. Bernstein, Nickelodeon Magazine, 1515 B'way, 50th Floor, NYC 10036.

CD-ROM Arts/Culture Magazine seeks contributors. Filmmakers may submit in VHS format. Photographs, articles, still artwork, sound design work and other forms will also be considered for inclusion in a new, bicostal interactive media magazine "GUSH". For further information or to send submissions, contact: Adam/Gush metamedia, P.O. Box 3291, NYC 10185, telephone 718-858-9379.

WOMEN MAKE MOVIES offers several workshops this spring, among these offerings: FUNDRAISING, DISTRIBUTING AND MARKETING YOUR INDEPENDENT PROJECT, TAX AND INSURANCE CONSIDERATION FOR THE INDEPENDENT FILMMAKER and STORYBOARDING. For information on these and other programs (such as fiscal sponsorship) contact: Women Make Movies, 462 B'way, Suite 500, NYC 10013. Telephone: 212-925-0606.

DIRECTING WORKSHOP FOR WOMEN in its twentieth year providing an opportunity for women in the media arts to develop their talent as screen directors. The Workshop is an intensive, hands-on learning experience offering mid-career women their first opportunities to direct narrative projects. The projects will be completed in Los Angeles from October through June. To be considered for this program and request application information contact: Directing Workshop for Women, Production Training 6603, 2021 North Western Ave, LA, CA 90027.Deadline: MARCH 15.

EXPERIMENTAL TV CENTER provides $500 grants to allow NYS based media artists to complete works. All genres are eligible. For more information: ETV, Box 235 RD 2, Newark Valley, NY 13811. Telephone: 607-687-4341.

NYC ARTIST ORGANIZATION PHONE LISTINGS

Musician's Emergency Fund: 212-758-2450
Black Filmmaker Foundation: 212-924-1198
NYC Arts Coalition 212-925-534
Public Art Program 212-980-4575

FILMFESTIVALS

EARTH PEACE INTERNATIONAL FILM FESTIVAL a festival focused on issues of global concern (the environment, justice and human rights, war & peace) is accepting entries for its November festival. Categories include: Animation, PSA, Music Video, Children and others. The festival is held in Vermont and has had a "sister film festival" relationship with the Hiroshima International Film and Video Festival. Contact: Vermont World Peace Foundation, PO BOX 531, Burlington VT, 05402-0531.DEADLINE: APRIL 1.

NEW MEDIA MAGAZINE is sponsoring INVISION 1994 Multimedia awards, to honor and recognize the greatest achievements/breakthroughs in improving the ways we work, learn and play through the use of multimedia. Categories include: Corporate Applications, Sales Applications, Education, Information, Consumer (including Children's Enrichment and Interactive Categories) and Games. These categories are further broken down to honor achievements in story, production design, audio and animation. For further information on how to submit material, call 1-415-573-5170, ext. 236. Deadline is March, 1994.

HIROSHIMA: The 5th Hiroshima International Animation Festival has a March 21st deadline for entry forms and an April 21st deadline for films and videotapes. We will include copies of the entry forms in our next newsletter, or you can call or write Linda Simensky now for the forms: (212)258-7727. In my opinion, this is simply the most exciting, and well-organized festival on the circuit. In addition to the fine Competition and Panorama Selections, this year's event will feature the latest animation from throughout Asia--films we would never get to see in the U.S. Hiroshima will also be the site of the ASIFA General Assembly and Election, and all international members present at the festival have the right to voice their opinions about ASIFA's activities and to vote for the slate of their choice. Hiroshima '94, 4-17, Kako-machi, Naka-ku, Hiroshima 730, JAPAN. FAX: 81-82-245-0246. Phone: 81-82-245-0245.

OTTAWA: The 10th Ottawa International Animation Festival will have a deadline of July 15th, and entry forms should reach all North American ASIFA members by late February. Mounted every two years on a shoestring budget, this is the only full-fledged animation festival in North America and it deserves our full support. We'll give you more information in a later newsletter. For those of you who would like to contact them with ideas for workshops or programs, the director, Tom Knott, has proved quite responsive in the past: Ottawa 94, 2 Daly, Ottawa (Ontario), Canada K1N 6E2. FAX: (613) 232-6315. Phone: (613) 232-6727.